

THE
MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἁρμονία ἀόρατόν τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.”

PLAT. *Phædo*. sec. xxxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

DEC. 5, 1839.

No. CXCIV.—NEW SERIES, No. CI.

{ PRICE 3d.
{ STAMPED, 4d.

M. Berlioz appears to have invested Paganini's munificence in a way likely to return him abundant interest in fame and fortune: and made a noble effort to justify the dictum of the great violinist, that “on him alone rested the mantle of Beethoven.”

The choral symphony presents a comparatively new feature in the musical art, and opens a wide field for the development of genius. The highest treat to the lover of music, *per se*, is unquestionably the oratorio. Now, the Choral Symphony partakes of its nature, and may be employed alike on sacred and profane subjects; it may have the plot and sustained interest of the regular drama, unalloyed by scenic tinsel and frippery; and by its command of both vocal and instrumental resources, may engross attention far more than the purely orchestral composition. An example has been set, which we hope to see followed by other great writers, though it is evident that none but first-rate abilities are adequate to the task.

We very much approve of printed programmes, setting forth in plain terms the general design and particular descriptive efforts of the composer, especially at the first hearing of a new piece; without them the mind is kept too much on the stretch, and though all good instrumental music has a meaning, it is not always so easy of apprehension as to preclude error. There is an occasional vagueness and uncertainty which belongs not to the sister arts. A poet (we mean of course a good one), describes a horse—there can be “no mistake;” a limner paints, and a sculptor models the same animal, nobody does, or ought to take it for a rhinoceros. Now, in Haydn's song in the *Creation*, the horse, stag, and tiger

VOL. XII.—NEW SERIES, VOL. V.

H H

are respectively portrayed in musical colouring; but we shrewdly suspect that without the verbal adjuncts, the imitative passages would be liable to much confusion. We well remember the comparative apathy with which we listened to the overture to *Der Freyschutz*, when played in England before the production of the opera had made us acquainted with the subject. How different were our sensations when furnished with the key! What before was misty and confused, then became clear as daylight; the design was as visible to the mind's eye, as that of a picture by Rubens to the natural, and the several characters, with their conflicting passions, were found to be illustrated with a descriptive power to which the works of Scott and Schiller alone afford a parallel

Erratum in the last leader.—In page 1, line 11, for "church-singing," read "choral singing."

CHARACTERISTICS OF TAMBURINI.

(From *La France Musicale*.)

Tamburini! Here is another offspring of that fertile country, whose talented progeny console her for the loss of political domination.

Antonio Tamburini was born at Faenza, on the 28th of March, 1800. He received from his father, Pasquale, those timely instructions which give the bent to early genius. Placed, however, in the orchestra, at the age of nine years, he was sensible of an instinctive yearning for a different career; and was soon found taking a part in the ecclesiastical and operatic choruses of his native city. His vocal efforts attracted the attention of old Mombelli, of Madame Pesaroni, and of other celebrated artists. His vocation was thenceforth decided; and at the age of 18 he made a successful debut at the Cento Theatre, in Bologna, in an opera of Generali; performing subsequently at Mirandola and Corregio, where he was received with enthusiasm. The report of his talents reached the ears of the different impresarii; and in 1819 he accepted an engagement at the Piacenza theatre, where his brilliant representations in the *Cenerentola* and *L'Italiana*, will be long remembered. In the same year we find him at Naples; Pavesi, Generali, and Mercadante writing for him, and affording him opportunities of adding some original creations to the list of his triumphs.

Driven from Naples by the political convulsions of 1820, Tamburini appeared in succession at Florence, Leghorn, Turin, and Milan. It was in the latter city that he first met Mlle. Marietta Gioja (now Madame Tamburini); with whom he sung in *Il posto abbandonato*, an opera composed for them by Mercadante.

Mlle. Gioja is the daughter of the celebrated chorographer of that name, deceased in 1826. Her mother was of French origin, and widow of the Marquis of Missiallia, who bequeathed to her a large fortune on the condition of her remaining single. Preferring, however, the love of a poor and needy artist to a state of opulence, she secretly espoused Gioja; and on the marriage becoming known, was thrown into a convent, whence she was delivered by the good offices of Marie Caroline. A daughter and two sons were the fruit of this union; the former is now Madame Tamburini.

It was about this period, and shortly before his marriage, that Tamburini had the misfortune to lose his mother; and his affliction was such as to engender a desire to quit the world for a cloister. Fortunately for the cause of art, his application was rejected, on the score of his quality of comedian. Time, reflection, and a love of his profession, soon restored him to his studies, cheered as they were by dreams of a brilliant future yet unrealized.

Having an engagement at Trieste, Tamburini arrived at Venice, and took occasion to indulge that sympathising curiosity which all poetic imaginations experience at the sight of fallen greatness. It chanced that the Emperors of Russia and Austria were then in the city, and whether in fulfilment of imperial orders, or from a desire in the municipal authorities to gratify their illustrious guests, the artist was arrested at the moment of departure, and conducted with

all due respect to the opera, where he was detained two days, and his services put in requisition to complete the solemnity. His success was prodigious. Rome, Palermo and Naples, were subsequently the scenes of his exploits; it is said that at the two latter places he had the extraordinary fortune of replacing Mesdames Livarini and Boccabadati, who from timidity or caprice, had refused to execute their cavatine. A Palermo writer informs us that this *coup d'essai* produced thunders of frenetic applause, and that he was summoned fifteen times to receive the congratulations of the audience.

After remaining two or three years at Naples, Tamburini resumed his artistic peregrinations, and in 1827 and 1828 we find him at Vienna. The marvellous company, which included the names of David, Rubini, Donzelli, Lablache, Cici-mara, Ambroggi, Botticelli, Bassi; Mesdames Mainvielle, Rubini, Mombelli, Ungher, Sontag, Giuditta Grisi, had just quitted that capital. Tamburini nevertheless succeeded in reviving the nearly exhausted *furor* of the public, and shared with Rubini the honour of being decorated with the medal of the Saviur, at the hands of the royal and imperial municipality.

England next welcomed the wandering artist, and confirmed by her vote the brilliant reputation gained in Italy and Austria. It was during his sojourn in London that M. Robert, then director of our Italian opera, succeeded in engaging him for several years. His *début* at the Salle Favart took place in October, 1832, and the enthusiasm of the Parisian *dilettanti*, which six years have not abated, set the seal to the pretensions of this "Rubini of bass singers."

Of all the Italian vocalists, Tamburini is perhaps the most favoured by nature. He is indebted to her for a fine person, and symmetrical conformation, the want of which has been prejudicial to the interest of more than one candidate for public favour. His stature does not exceed the middle size; but his limbs are firmly knit, and their motion full of grace and disinvoltura. His features are perfectly regular, and bespeak softness and intelligence; the head is well set on, appearing to indicate the elevation of his mind; his entire presence is marked by an air *distingué*, free from all alloy of stiffness or constraint. To these physical advantages he adds a pure taste and perception of dramatic truth; for he is one of the most zealous in critical and historical research, with a view to the perfect fidelity of his representations. His pantomime is equally remarkable; gay and animated, it avoids exaggeration, and has never been known to overstep the limits of decorum. His carriage in serious parts is noble and dignified; in tragic characters his action is vehement and impetuous; if we may use the expression, "he scorches the boards." Such are the fine qualities of the artist; nor have those of the man been found inferior by his personal acquaintance. There is an expression of soft melancholy in his physiognomy, which is in keeping with the tones of his voice, and creates an immediate interest. His friends are scarcely less numerous than his admirers.

But let us proceed to criticize the singer. His voice is a barytone of ordinary compass, extending from A below to F sharp; but of a quality to admit of the performance of decided bass parts. It is remarkable for the purity of its intonation; its sonorous volume and vibrating power. Nor is its perfect equality to be forgotten; in no part of the scale can the most rigid observant detect an imperfection.

His penetrating and reedy tones, with their light and delicate inflexions, would seem better adapted to the brilliant than the tragic style. But he is equally admirable in the sentimental and passionate cantilena which marks the modern Italian school. Thus, while his performance of *Dandini* and *Figaro* may be taken as a model, he is equally conversant in the *Lucia* and *Puritani*; and those who have heard him in the final adagio of the *Lucia*, "*Ella è mio sangue*," and in the *Otello* duet, have felt him to be capable of reaching the highest honours of tragedy.

No singer is more skilful in *portamento*, and in the swelling and diminishing of his tones. Without the amazing power of dominating the instrumental crash possessed by Lablache, his voice is yet distinctly audible through chorus and orchestra, nor in its fullest exertion of power is there any approach to harshness.

But the most popular quality of this artist is execution—the flexibility of his organ is marvellous, he pours forth torrents of *floriture* with a rapidity rivalling

that of the most enterprising tenors and soprani—those only can judge of his astonishing facility, who have heard his trial of skill in the *Mosè duo* with Rubini. It would be difficult to adjudge the palm of more consummate vocal ability.

But the most richly embroidered canto, however well executed, is mere mechanism without the soul within. The real power of Tamburini lies in his declamation and true dramatic expression, and on this ground chiefly is he recognised by connoisseurs as one of the most accomplished artists of our era.

Note. It is not fair in the *Times* to take our translations without acknowledgement. Should they transfer this article to their columns, we trust they will give the, "World" its due.—*E. M. W.*

ON THE PRESENT STATE OF MUSIC IN MADRID.

(From the German.)—No. I.—National Music.

A stranger taking his evening lounge in the neighbourhood of the Puerta de Sol, or the Strasse Alcalá, meets with much to pique his curiosity. Numerous groups of dancers are found pursuing their pastime; a guitar and a voice serves for an orchestra; castanets mark the time; and a crowd of individuals, wrapped up to the nose in their long brown cloaks, appear absorbed in calm and dignified contemplation of the lively movements of the dancers. In spite of its uniformity, this spectacle affords matter of wonder. Picture to yourself one of those lovely Castilian nights, the enchanting splendour of the moon, and the palaces of the Strasse Alcalá rearing their lofty heads in the form of an amphitheatre. Every now and then a spectator flings aside his mantle, rushes into the group, and dances away with an energy and excitement that form a singular contrast with the ordinary serious deportment of the Spaniard.

On the night of St. John's Day, the lower classes throng to the Prado. But how different are such meetings in other great cities! There, what a tumult, what confusion! In Madrid there is nothing of all this, the place swarms with "numbers numberless;" yet there is not a policeman more than usual. The scene is truly original—countless fires, glimmering under the trees, and ministering to the cookery of thousands of oilcakes, as at the wedding of Gamacho, throw their beams on the multitude reposing beneath; lovers wander up and down in pairs, for love forms the back-ground of all Spanish enjoyment; the ear is ever and anon saluted by strains of vocal melody, the clicking of castanets, the booming of the basque tambourine, or the wailing of the plaintive guitar; dancers flit to and fro under the clear light of heaven, and the morrow only puts a period to the festivity.

Among the most favourite dances are the Aragonese "*Jota,**" and the "*Seguidilla*," which has its origin in *La Mancha*. The rhythm is very lively and original, with much syncope and break, as in Strauss's waltzes; the measure triple. The *Jota* opens with a few melancholy phrases, wherein we remark something inimitably national; it is accompanied with the voice, and is especially popular in the northern provinces. Even the street beggars may be heard singing it; and it is an universal practice to extemporise verses to suit these melodies, which are by turns of a comic, serious, warlike, or amorous character. In the expression of the latter, the more ardent southern temperament displays itself occasionally without reserve or restraint; differing *toto cælo* from the intellectual Northern sentiment.

These national melodies are heard everywhere, even at the favourite bull-fights. At the last great national meeting of this kind, which formed the conclusion of the last carnival, all the world appeared in the circus in masks; from the gate Atocho, the whole Prado was filled with them. A pantomimical cavalcade was introduced, representing the entry of Don Carlos into Madrid; here was a caricature of Cabrera, with a huge artificial bleeding nose; here the Pretender himself riding on a donkey; here the Princess of Beira, and Father Cyril; while the masks were dancing the national fandango to the accompaniment of three orchestras.

This latter is, however, seldom seen in Madrid, or indeed anywhere. The *soi disants* fandango and bolero as danced in other countries, in Spain would only

* This is pronounced "Hota," giving the *h* a guttural sound.

create derision. Both dances are only traditional, like the gavotte and minuet in Germany and France. Scribe has committed a terrible blunder in his *Domino Noir*, by the introduction of the bolero at a masked ball given in honour of the Queen of Spain. Moreover, the etiquette of the Spanish court has never suffered this sort of entertainment within the palace. *Au reste*, this opera is taken from a piece by Véntura de la Vega, which appeared on the Spanish boards under the title of "La Segunda Dama duende." There is in it a *soi disant* Aragonese song, which is anything but what it pretends to be; the singer, Mathilde Diaz, of the Madrid theatre, substituted a really national air, and earned a tempest of applause.

Besides the Jota and Seguidilla, both equally dance and song music, the militia have revived many political national airs. Riego's hymn is well-known; the first stanza may be thus rendered—

"The star of freedom seemeth
An instant quenched in night;
But look! again it gleameth
With more transcendent light."

This melody is heard on every occasion; now from trumpets and posaupe at parade: now from the mouths of thousands in the parterre, where indeed it makes a great impression, although the air is neither very fine nor very original.

The Carlists also have their songs, originating chiefly in the Basque and Navarrese national melodies. But it is remarkable that the Carlists in general pay much less homage to music than their opponents.

(To be continued.)

CORRESPONDENCE.

GOD SAVE THE KING.

To the Editor of the Musical World.

SIR,—I had made up my mind (after having been killed by the editor of the *Gentleman's Magazine*, June, 1836, 595), not to have come to life again upon this subject. But having seen a very rude statement got together by a Mr. Rumbolt, in which he has condescended to run down what he calls a fallacious, and ridiculous attempt of mine on the subject, and brings forward against it a pamphlet published in 1827, by a Mr. Ashley, of Bath.

I will, in answer to the same, notice a few particulars only. He begins by saying:—

"Sir,—In replying to Mr. Parry concerning the date of *God Save the King* and *Non Nobis Domine*," I cannot but express an opinion, but that that gentleman must be better acquainted than he pretends to be with the fallacy of Mr. Clark's ridiculous attempt to prove that our National Anthem was composed by Dr. Bull, in 1627; also that *Non Nobis Domine* was composed by Byrde in the same year.

Now Mr. Editor, those who have windows of glass, should never throw stones; modest Mr. Rumboldt is only twenty years out in his first attempt; my account is 1607, not 1627. Bull died about 1622; Byrde, 1623.

He then goes on:—"I have hastily sketched a few particulars concerning the pieces in question, which may not be commonly known, although he says (I am afraid†) I cannot offer any new variation‡ on this interesting topic.

Mr. Rumbolt then gives a long extract from the pamphlet spoken of, but declares, that he himself knows nothing about the matter; he appears however as pleased with the account he has given of H. Carey, as if he had been to Bartholomew Fair, and purchased a penny trumpet. He then cites the following, and there takes his stand, viz.:—

"That a Mr. Townsend told his son, who told Mr. Ashley, and by his pamphlet it was conveyed to the knowledge of Mr. Rumbolt, also that the senior Mr. Townsend did positively dine with Carey at a tavern in Cornhill on that very day, viz.: the capture of Porto Bello, 1739, which he says drove the English people half mad, as is usual on such occasions. (And I think Mr. Rumbolt has got a smattering of the same.) I beg pardon, but Mr. Rumbolt must attribute this remark to my modesty.

He then proceeds:—"And this he says is strongly confirmed by the following state-

* This will be attended to after Mr. Rumbolt's attempt.

† I think he mistakes modesty for fear.

‡ Does he mean the tune; as he declares he cannot offer any thing new on the subject.

ment, that Carey sung the song now called our National Anthem, at the above place; and on Mr. Townsend's return to Bath, he told his son that nothing could exceed the applause given to Carey, after he sung his New Song of "God save great George our King," especially when it was understood to be his own composition."

This, then, it is to be understood, was the first time this song had been publicly sung.

Now, in spite of all the remarks which have been made about Mr. Townsend dining with Carey, of Admiral Vernon, and Porto Bello, Mr. Ashley says: "But it was written, and had been sung by Carey in Bath before."

Now after such a contradiction, let me ask Mr. Rumbolt, when did H. Carey call on Mr. Smith? as stated in Dr. Harrington's letter to G. S. Carey, in 1795, June 13th?

Be it known to the above, that G. S. Carey was not born when his father died, he having destroyed himself in Warner-street, 1743, through great distress, and only one halfpenny was found in his pocket. G. S. Carey, therefore, could not have heard his father say any thing about the Anthem in question.

It is but reasonable to suppose that if Carey had produced any song, or composition on such an occasion, he would have written something in praise of Vernon or Porto Bello, or at least have mentioned the circumstance, which they had met to celebrate.

What have the following lines to do with the taking of Porto Bello!

"Confound their politicks,
"Frustrate their knavish tricks."

Can sapient Mr. Rumbolt inform the public who wrote the words and music of a song beginning—

Vernon, Vernon, you're a brave fellow,
For having taken Porto Bello:
Receive the thanks of this great nation,
And welcome, from your dangerous station.
God save brave Vernon and our gracious King.

Dr. Kitchener declared it to be his contemptuous conviction, that there was no other than mere hearsay evidence, or vague conjecture, as to the composer, or the tune of this Anthem, nor any proof, that the words, or the music of "God Save the King," as now sung, had been either seen, sung, or heard, previously to October, 1745, when it stands published in the *Gentleman's Magazine*.*

Here, then, I find three of my warm friends at loggerheads, Dr. Kitchener positively declaring it as certain that nothing was seen or heard of it till 1745, the other asserting, through thick and thin, that it was written and sung in 1739, (six years before), Mr. Ashley, in contradiction to himself, declares that it was sung before that at Bath.

I can only make this reply to such contradiction:—"A house divided against itself cannot stand," and "None so blind as those who will not see."

In order, therefore, to refresh their memory, and improve their sight also, I refer them to page 38 and 39 in my book, where they may read the words, and refer to the original, as used about 1715, thirty years before the time spoken of by Mr. Rumbolt.

Now let us see if we can trace the Anthem any farther back than this period even.

1st.—I find at page 39 of my book, that Dr. Burney told the Duke of Gloucester, that the earliest copy of the words they were acquainted with, began, "God Save great James our King."

2nd.—Dr. Arne told Dr. Burney it was a received opinion, that it was written and composed for the Catholic Chapel of James the Second.—*Gentleman's Magazine*, August, 1814, p. 100.—Again:—

Miss Burney's letter, page 53 in my book, declares she was perfectly assured that her father believed it to have been originally sung in honour of King James.

Dr. Cooke, late organist of Westminster Abbey, told E. T., that when he was a boy, he remembered to have heard the tune sung to the words, "God Save great James our King"—43d of my book, and *Gentleman's Magazine*, February, 1796. Again—

Mr. Edward Taylor, Professor of Music in Gresham College, informed me, also, that he had seen an old book with the tune and words, "God Save great James our King." And I now inform scurrilous Mr. Rumbolt, that I have as great confidence in the integrity and unimpeachable declaration of that gentleman, as he can have in the authors of the pamphlet which he has quoted.

I could produce many more accounts against the statements brought in favour of Carey, but it would be loss of time, as the Anthem was known long before.

I have heard it asserted many times, and believe it myself, viz. that Carey had nothing to do with the Anthem in question, except the bad translation from the Latin into English, and the alteration of James to George.

* I beg to contradict Dr. Kitchener; it is not the same as now sung.

But enough on the subject of Carey—

"For the man convinc'd, against his will,
Is of the same opinion still."

I will now produce some accounts of another kind, but yet bearing on the same subject, which Mr. Ashley has heard something about before, and appears to have kept him quiet ever since. But Mr. Rumbolt has set sail in his own open boat, without a compass or rudder; many persons have done the same, and have sunk.

The three following letters were addressed to me by a lady, who was an entire stranger to me at that time:—

(First Letter.)

"Sir,—I have lately read a pamphlet written by a Mr. Ashley, of Bath, which contained rather a severe criticism on a book it appears you have published on the origin of "God Save the King." As I have not read your book, I cannot say whether your account of it is correct or not; but this I can positively assert, that Mr. Ashley is decidedly wrong, as I have indisputable authority to prove. I also am inclined to think you are in error in one respect, as it appears you imagine Ben Johnson wrote the English words which are now sung. That he certainly did not do, and I will give you my authority for saying so.

"My grandfather, whose name was Clarke,* was born about 1676; he lived to the age of 97, and was healthy, and possessed all his faculties till near the time of his death, and I well remember his setting me on his knee, when I was four or five years of age, and teaching me to sing "God Save the King," in the Latin tongue, in which it was sung by all our family for many years; and I also recollect his relating to my father all the particulars of the Gunpowder Plot, as he had learnt them from his own father; and also, that the Anthem was written by Ben Jonson, and performed before King James the First, after the Plot was discovered. All this passing during my childhood, made a deep impression on my mind, which time has not obliterated; indeed it has been sung in our family during many generations. The English air was also very popular when I was young, but the tune was precisely the same as that in which my grandfather sung the Latin. As I do not perceive from Mr. Ashley's account that you are in possession of my Latin copy, I have written it from memory, and I here enclose it. I shall feel gratified if the information I have given you is of any importance.

"The copy I enclose is correct as to the words, but it is so many years since I transcribed any Latin, that perhaps there may be some errors in the spelling, for which you will have the goodness to allow.

I am, Sir, your obedient Servant,

E. S.

May 5, 1837.

N. B.—My grandfather being born in the reign of Charles the Second, generally sung it "Carolus," sometimes "Georgius."

Anthem, as Sung by all our Family.

1.

O vivas omnibus,
Salvus ab hostibus,
Carolus Rex!
Tibi victoriam,
Deus, et gloriam
Det, et memoriam,
Optime Rex.

2.

Hostes, et Domine,
Horrido da,
Præbe cœlipotens,
Solus arripotens,
Auxilia.

3.

Fiat clarissimus,
Et beatissimus,
Carolus Rex.
Cujus auspicio,
Cujus judicio,
Et beneficio,
Floriat lex.

Sung at that period to the present popular tune.

Yours,

RICHARD CLARK.

November 10th 1839.

Litlington Tower, Cloisters, Westminster Abbey.

* Rather a remarkable coincident.

(To be continued).

[The name and address of the lady—"E. S." will be given hereafter.]

GOD SAVE THE KING.

To the Editor of the Musical World.

SIR—On considering the question of the authorship of our national anthem "God save the King," much has been written, and I have no doubt much more will be written, before the question is settled; if it ever will be. At present every evidence is in favour of poor Harry Carey; yet there are other facts upon record that will throw considerable doubt upon him as the author. I have in my possession a MS. copy of the Anthem, in the key of C, in $\frac{3}{4}$ time, for three voices, with the name of "Mr. Arne" at the top. This copy is similar in many respects to that in the Gentleman's Magazine for October, 1745, excepting the two last bars, which end with A, (first ledger line above) D on the fourth line, a dotted minion, G above the stave, a crotchet and finishing with E (4th space) the third of the chord of C. This copy belonged formerly to William Walond (then) organist of Chichester Cathedral, in whose hand-writing, I believe it to be. This, of course, is only a transcript of Dr. Arne's arrangement for the theatre at that time (1745); but it is singular that it should have the name of "Arne" at the top, as if he was the composer. With regard to the words, I have also another song, in print, composed by William Corbett, previous to that date, to shew that there was nothing new in the sentiment of the words. The song is as follows:—"A Song to a Minuet at a Ball, on the happy Coronation day of George our King, Oct. the 20th. Set by Mr. Wm. Corbett, one of his Majesty's Servants, for two voices."

1.

"Hail happy day that did display
The Coronation of our King,
Let all rejoice, and with one voice
The great King George's praises sing.

2.

"Tis he, tis he, that keeps us free,
And with his mighty strength defies
The Chevalier, from coming here,
And quells his traitorous allies.

3.

"Grant Heaven, he wear for many years,
The gift of Providence, his Crown,
And may all those, that are his foes *
By Loyal arms, be soon cut down."

This song, which is in D $\frac{3}{4}$ time, is to be found in T. Walsh's *Harmonia Anglicana*, p. 44, Book 2nd., which appears to have been a publication made up of odds and ends of other compositions, that had either been printed singly, or in other collections, as the plates are of various sizes, and differently engraved, and the song I believe to have been first published singly about 1714 or 15, either at the accession of George the First, or on the breaking out of the rebellion in Scotland, in 1715.

Of the composer, William Corbett, Sir John Hawkins, in his *History of Music*, gives us the following curious particulars, (See vol. v. page 171, 172.) "William Corbett, one of the King's band, was a celebrated performer on the violin, and leader of the first opera orchestra at the Haymarket, at the time when *Arsinoe* was performed there. Of this person there are some particulars worth noting. He was a good composer, and a great collector of music and musical MS. When the Italian Opera, properly so called, was established in London, that is to say, in 1710, when *Rinaldo* was performed at the Haymarket, a new set of instrumental performers were introduced, and Corbett, though in the service of the king, was permitted to go abroad. Accordingly, he went to Italy and resided in Rome many years, during which time he made a valuable collection of music and musical instruments. Those who, as being acquainted with his circumstances, were otherwise at a loss to account for his being able to lay out such sums as he was observed to do in the purchase of books and musical instruments, confidently asserted, that besides his salary he had an allowance from the government, and that his business at Rome was to watch the motions of the Pretender. Upon his return, about 1740, he brought over with him a great quantity of music of his composing during his residence abroad. Corbett died at an advanced age in 1748. By his will he bequeathed the best of his musical instruments, by the description of his 'Series or Gallery of Cremonas and Tenors,' mentioned in an inventory in part of the will, to the managers, as he calls them, of Gresham College, with a view, as it seems, that they should remain for inspection under certain rules. He also bequeathed 10*l.* a year to a female servant to show these instruments; and directed

* In the inventory one of the violins is said to have been formerly Corelli's.

that the rest of his personal estate should be sold 'for the establishment of the rules of Gresham College;* and further, gave to the same college many sets of concertos composed by him, with directions that four copies should be presented every year to foreigners that were good performers. How far this whimsical disposition was complied with we know not,† but in a short time after the testator's decease there was a sale by auction of his instruments at Mercer's-hall, where many curious violins were knocked down at prices far beneath their value. His collection of music-books and MSS. was sold by auction at his house in Silver-street, near Pultney-street, Golden-square."

But in regard to Mr. Clark's assertion, that Dr. John Bull was the composer of "God save the King," nothing can be further from the mark than to suppose such a thing; and his saying (in his last four paged pamphlet) that "*The partial and scurrilous reviews, and remarks, would have been answered long since, but I have been waiting for a dog in the manger, and am still in that situation,*" is an assumption that no one but himself would have put in print. This "dog in the manger," is nothing less than the organ book of Dr. Bull's compositions, containing the ground of four notes with twenty-six variations, which he (Clark) asserts to be the tune of "God save the King," it certainly bears that title, but in nothing else does it bear the least resemblance, (if the copy which Dr. Kitchener published in his Loyal Songs be the correct one) which the son still keeps back, and will not let any one see. I have in the organ-book (mentioned in one of my former letters) an anthem or two referring to the period Clark mentions, 1607. One an Anthem by John Holmes, "*To thee O Lord,*" (*Anthem for the 5th of November.*) Immediately following is an Anthem by the same composer "*for Candlemass Day, 1608.*" In another part of the book there is another Anthem by John Holmes, "*All laud and praise,*" *King's Anthem, made the 22nd April, 1603,* evidently a Coronation Anthem for James the First. There is also an Anthem in the book by Weelkes, "*Behold O Israel,*" *for the 5th of November,* without date; but not the least symptom of "God save the King" can I find among them. As Mr. Clarke attaches so much importance to the phrase of "God save the King," I can inform him that it is to be found at the end of every Act published during the reigns of Henry VIII., Edward VI., Queen Elizabeth, &c. &c. so there is nothing new in that; and I can also inform him of a composition (a Madrigal in fact) for four voices, composed by Henry Peacham, author of the "Complete Gentlemen," at the end of a book of Emblems in MS. (the original), which book of Emblems alludes to the monarchy of James the First, to whom it was dedicated in the fourth year of his reign, 1607, one of them represents a barrel of gunpowder blowing up reversed, (alluding to the powder plot); this curious volume, which was never printed, is in the Harleian Collection, Brit. Mus. The following are the words of the Madrigal. It is entitled, "King James his quiet."

"Awake softly with singing,
Oriana‡ sleeping,
And leave awhile this weeping,
That in Elysian wresting,
She might behold now againe,
Her Nymphs their heads reverting;
With lilies and with Roses
To entertain Phœbus sweet crownets bringing
While tell her shepherds from ye mountaines
Cheerily loud singing
Cry, *Long live his Majesty,*
In Health and Peace,
And all felicity.

As Mr. Clark is fond of introducing single bars from old melodies, merely to prove that "God Save the King" was known at those periods, I will here assist him, by producing one or two that will add to his stock, that have escaped his research. The first two bars of "God Save the King" is to be found in the first book of the '*Thesaurus Musicus*,' published in 1692, at page 30, being No. 3. of a '*Collection of Aires for two Flutes, by several Masters.*' In Carey's "*Musical Century*," 3rd edition, printed for John Symphon, the first bar of "God Save the King" is to be found in a "*Dialogue in imitation of Mr. H. Purcell, between a Country Town Spark and a Country Lass, sung by Mr. Salway and Mrs. Clive, at the Theatre Royal.*" (p. 12). Indeed, Mr. Editor, the number of bars from various works (that I could produce), like others in "God Save the King," would fill one of your weekly numbers. Independent of the printed copy in the Gentleman's Magazine for 1745, there is extant a single broadside copy, entitled

* i.e. The rules by him prescribed touching the custody of the instruments, and the use made of them.

† Repeated applications have been made to the clerk of the Mercer's Company for information in this respect, but to no purpose.

‡ This evidently alludes to Queen Elizabeth, then dead. See "The Triumphs of Oriana."

"*God Save the King, a New Song for two voices,*" with the *verse* about Marshall Wade. This I have seen, but have not a copy. I believe it to have been first published *about* 1740.

It is singular that I can hear no tidings whatever of Dr. Bull's manuscripts. I mean those mentioned by Dr. Pepusch in Ward's *Lives of the Gresham Professors* (except the one in possession of Dr. Kitchener's son), and am inclined to think, that, ere this, they must either have been torn up for waste-paper, or sent abroad. I am sorry to say that our English professors (to take them generally) are a selfish set of beings, so that if they have any of those books, or others, in their possession, like the dog in the manger, will not (or cannot) make use of them themselves, nor let others use them. Hitherto there has been no evidence whatever to prove that Dr. John Bull composed "*God Save the King*;" but there is every probability that Harry Carey did; for it is a tune that *any one* might have composed. That style was very common about the period Carey wrote, as it is compounded of the saraband and minuet. The No. 1, from H. Purcell's *Harpichord Lessons* (that Clark produces in his last four-paged pamphlet), I have a copy of, taken from a manuscript book of *Harpichord Lessons*, written in 1715; it is entitled a *Saraband*. The No. 2, that Clarke produces from Purcell's *Sonatas*, printed in 1683, is more like (several bars at least) the tune than any other I have yet found. And it is not improbable to suppose that Carey made up the tune from passages he had heard before; for in its original state (the copy in the *Gentleman's Magazine* for 1745) it is very poor; and nothing but the *loyalty of the words*, and the *state of the country* at that period, could ever have made it popular. I shall avail myself of another opportunity to continue this question, and introduce an observation or two on "*Non Nobis Domine*."

I am, Sir, yours, &c.

JOSEPH WARREN.

Nov. 30, 1839.

To the Editor of the Musical World.

SIR,—Under the foreign intelligence we see, from an article in your last number headed *Paris*, that M. de Beriot has recovered damages from Lemoine and Co. for publishing music under his name which he had *not* composed, namely, twelve Italian melodies for violin and piano-forte; and although not very agreeable intelligence to us as "*dupes*," it is still interesting. About two months back we re-published these very Italian melodies from a Vienna copy, after being assured by many that the work had no copyright; and no sooner were they announced in the *Musical World*, than Mr. Cocks wrote us a note, in which he claimed them as his copyright, desiring us at the same time to destroy both plates and copies; which, after some little delay, was done:—of course after receiving from Mr. Cocks the assurance that M. de Beriot had arranged the work for him. As you have considered the case sufficiently interesting to the musical public in the first instance, perhaps it might be rendered more so by Mr. Cocks giving some further explanation on the subject, as the publication of the work under M. de Beriot's name, evidently originated with him.

Bow Church Yard,
30th November, 1839.

We are, Sir, yours obediently,
J. J. EWER and CO

To the Editor of the Musical World.

SIR,—In your last there is a disclaimer, by De Beriot, of the arrangement of twelve Italian melodies for the violin and piano. The trial at Paris on this subject has ended in the award of 400*l.* to be paid as damages by Messrs. Lemoine and Co. Doubtless these were the identical twelve Italian melodies, *arranged by De Beriot*, published by Cocks, which you reviewed a short time since; and I, as one victim of the *imposition*, ask your readers if Cocks and Co. ought not, as respectable tradesmen, to be ashamed of themselves in "*ORIGINATING*" so scandalous a fraud? I, with Mr. Berlioz, found, on trying them, that they were a *bad FLUTE* arrangement.—Yours,

AN AMATEUR OF THE CITY.

REVIEW.

We have to apologize to our readers for having been in any way accessory to what appears to be an imposition on the public. We allude to the "*Twelve Melodies for violin and piano*," published with the name of De Beriot, and which were reviewed in terms of faint approbation. De Beriot has disclaimed them, and obtained heavy damages, in a Parisian court of law against the publisher, Le Moine. They certainly did not appear to us worthy of this great violinist, inasmuch as thousands might have arranged them equally well; still we saw no rea-

son why De Beriot should not have folded his wings and walked a foot; and plead guilty to the charge of want of penetration.

Trois airs Suisses, pour le Piano—par F. Liszt. (Mills).

No. 1. *Improvisata sur les Ranz de Vaches.*

No. 2. *Un soir dans les Montagnes.*

No. 3. *Allegro Finale sur un Ranz de Chèvres.*

Great as are the executive powers of many of our pianists, here is something to try their mettle. Most of the qualifications of a first rate player are put in requisition; perfect freedom of the wrist, decision of finger, and facility in stretching tenths. We find, indeed, extensions of 12ths and 13ths, but here M. Liszt has shown some mercy, and given passages calculated for ordinary hands in small notes.

No. 1. embraces three movements, skilfully interwoven; the first we recognize from the use Rossini has made of it in Guillaume Tell.

No. 2. is more of a descriptive nature; there is a lively pastoral movement, followed by an awful storm, raging with greater or less violence through the body of the piece, and subsiding at the close.

No. 3. seems to be the most difficult and least attractive of the three.

Standard Italian, German, French, and English Operas, carefully adapted from the full score to the Piano. By Alfred Devaux. (Cramer).

Nothing stood more in need of reform than the price of music; it is satisfactory to find that we are progressing towards such a consummation. Here we have whole operas for the piano alone at a very moderate cost; they are elegantly brought out, and judging by the rule "*Ex uno disce omnes*," particularly well arranged. The number before us is the Norma. It seems there will be about 24 in the whole series, and the title-page exhibits a very judicious selection.

Standard Italian, German, French, and English Operas, with the original text. By the same. (Cramer).

This promises to be a still more valuable series—the price proportionably greater, but less than one half of that which operas formerly were. The number before us is the *Elisire d'Amore*. We think there should be an index of the several pieces; and in the case of German operas, an English version would be a most desirable adjunct.

MUSICAL INTELLIGENCE. FOREIGN.

PARIS.—*Lablache*, we regret to hear, was so indisposed on Saturday evening, as to be unable to appear in *La Cenerentola*; in consequence of this *Il Barbiere* was substituted, with Pauline Garcia, Rubini, and Tamburini.

Madame Manuel Garcia, a sister-in-law of Paulina Garcia, is about to make her débüt at the Opera Comique, in a French version of Coppola's *Nina*. The original is now in active rehearsal, for Pauline, at the Odeon.

DE BERIOT lately gave a concert at Bruun.

ROSENHAIN and HALLE, the pianists, have just returned to Paris, after a tour in Germany, where they have been giving concerts.

OLE BULL has left Munich for Stuttgart, where he was to give two concerts previous to fulfilling an engagement at the Academie.

VIENNA, Nov. 16.—Poggi, who is now considered in Italy the first tenor after Rubini, and who regularly delights our public during the spring season of the Italian Opera, has returned from a professional tour in Northern Russia. He gave concerts, with great applause, at St. Petersburg and Moscow, and let his southern notes be heard in the distant region of Michni-Novogorod. The first tenor of the Scala does not draw a very smiling picture of the state of dramatic art and singing in those northern parts. The great hunting parties, which for several weeks have been proceeding on the estates of Prince Liechtenstein, situate on the frontiers of Moravia, are now drawing to a conclusion. Besides the numerous assemblage of sporting amateurs, the chateau of Einsgroub, so well known for its park, has been the rendezvous of all our high society, including the two sons of Archduke Charles.

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

ILMINSTER.—M. Thalberg's Concert on the 28th ult. was attended by a large and respectable audience. M. le Comte de Vismes, Prince de Ponthieu, and the Princess de Ponthieu, were present; also the gentry from other towns and the neighbourhood. The programme comprised the following, in two Acts: Trio, "Ti parli amore,"—Aria, "Qui la voce,"—New Grand Fantasia, by Thalberg.—Duet, "Deh! conte,"—Serenade, "Look forth, my fairest,"—Romance, "Assisa a pie,"—Grand Fantasia, by Thalberg.

Act 2.—Duet, "Tell me where is Fancy bred,"—Cavatina, "In questo semplace,"—Trio Buffo Italiano: Ballad, "The Language of Flowers,"—New Grand Divertissement, by Thalberg.—Finale, "Merry, merry Elves we be,"—Mr. John Parry's extemporaneous Trio Buffo, Italiano, or Recollections of an Italian Opera, was enthusiastically encored. M. Thalberg's astonishing execution on the Grand Piano Forte, a superb instrument, produced the most sublime effect; and the entire of the performance received universal and continued applause, surpassing exceedingly any musical treat ever before given in this little town.

GLASGOW.—Miss Macfarlane's Concert took place on Friday evening last—the principal performers on the occasion were her brother "from London," Mr. Tuckwell, music-master of the 2d or Queen's Dragoon Guards, Mr. Johnson, and Mr. Turnbull. Miss Macfarlane sung, "Sweetly o'er my senses stealing," and "Now with grief no longer bending," with great brilliancy, but we were charmed with the chaste and simple manner in which she sung the ballads—"Auld Robin Gray," and "Annie Laurie,"—which were called for a second time. Mr. Tuckwell, of whom we augured much from the nature of his musical performances at the Eglintoun Tournament, played a Fantasia on the Clarinet, in a style so finished and elegant as to elicit the greatest applause from the audience. Mr. G. Macfarlane played a Fantasia on the Trumpet and Cornopean, in both of which he showed the hand of a master on these instruments. The overtures to Zampa and Semiramide were performed by the band of the Queen's Bays with neatness and precision. The audience was highly fashionable and numerous. We understand Miss Macfarlane is about to leave Glasgow for London, to prosecute her musical studies. We wish her every success.

MANCHESTER.—On Tuesday evening, the 26th ult. the farewell concert announced to be given to Mr. Weiss, (late first flautist at the Concert Hall), by his friends and admirers, took place in the Theatre Royal. The house was tolerably well filled by a respectable audience. The band consisted of nearly sixty performers, led by Mr. C. A. Seymour; and there were seven principal vocalists, and a numerous and efficient choral body. The first piece was Mozart's overture to *Zauberföte*, which was creditably played. The chorus, "Oh, the pleasure of the plains," from Handel's *Acis and Galatea*, was very effective. Miss Leach and Mr. Walton were deservedly encored in Bishop's duet, "Dear Maid, my very hope of bliss." Sir J. Stephenson's song, "When freshly blows the northern gale," is one of Mr. James Isherwood's best, but he is heard to greater advantage in a room than in a large theatre. Mr. Weiss's fantasia on the flute was a very delightful performance; and although we cannot commit ourselves to the extravagance of investing him with all the attributes assigned to him by a contemporary critic, we think him entitled to rank high as a flautist. He is a neat, elegant, and sometimes brilliant player, and certainly very superior to the general run of *artists* on this instrument. The audience were evidently highly pleased with his performance, and he was deservedly applauded. Webbe's glee, "When winds breathe soft," was creditably given by Miss Leach, and Messrs. Barlow, Walton, Isherwood, and J. Isherwood. The scena, "Detested Tyrant," from Beethoven's *Fidelio*, was sung (in the German) by Mrs. Rudersdorff, with great spirit and pathos. This young lady is decidedly a singer of the first order, and would speedily rise to the head of her profession if she would school herself at some one of the minor opera houses on the continent. She has an admirable pattern in Grisi, and may soon stand by her side in the same elevated position if she will take the same means. A duet concertante of Corelli's was very well played by Messrs. Seymour and W. Lindley. Cudmore's chorus, "Lord of the golden day," might have been omitted with advantage. With the exception of the first movement, in which the band was somewhat unsteady, Rossini's sublime and sparkling overture to William Tell, (in the second part), was exquisitely played. Mr. Walton sang Weber's song, (preceded by the recitative), "Oh! 'tis a glorious sight to see," with great spirit and effect. One of the most excellent performances of the evening—if not the most excellent—was the rondo of Mendelssohn's for the piano-forte, by Mr. J. A. Pickering. We have heard most of the great pianists of the day, but with the exception of Thalberg, Dohler, Moscheles, and, perhaps, one or two others, we have not heard Mr. Pickering's

superior, and certainly no one of his own years who can at all approach him. His extraordinary strength, vigour, and pliability of finger and wrist, added to a very correct taste, mark him as a performer of the highest order. Mendelssohn's rondo abounds in difficult and complicated passages, but they were clearly no "let and hindrance" to Mr. Pickering. His performance was neatness, precision, and brilliancy itself; and the volume of tone which he brought out of his instrument, (a very fine "grand," by the way, by Broadwoods), elicited universal and deserved applause. Handel's song, "Let me wander not unseen," was sweetly sung by Miss Leach. Dr. Calcott's glee, "Oh! snatch me swift," was well given; and Miss Graham acquitted herself creditably in Benedict's song, "Tis sad thus to fall." The concert concluded with the national anthem.

NORWICH.—M. Thalberg's second and concluding concert at our Assembly Rooms, was honoured with a numerous attendance of company, amongst whom were most of the principal families of the neighbourhood. The performances on the whole went off with spirit and success. The ladies' singing was far superior to their vocal efforts on the previous Thursday evening, and Mr. John Parry acquitted himself with his accustomed science and ability. As to M. Thalberg's performances, they were, as is well known, the very height of perfection, in that peculiar school of piano-forte playing which associates itself with his name. The style, of which he is perhaps the inventor, may properly be termed original. We are not, however, quite sure that it is, in every respect, an improvement. In the first act, the trio "L'usato ardir," of Rossini, was finely sung by Signora Ernesta Grisi, Miss Lucombe, and Mr. Parry. The powers of the voices were more happily blended and balanced than in any other of the concerted pieces; and yet no applause ensued! The aria "Voi che sapete," of Mozart, was well given by Grisi—it was not, however, characteristic of the boyish page, by whom it is supposed to be sung. Mr. Parry sang his prize song, "The days of yore," with great taste, accompanying himself on the piano-forte; and Miss Lucombe displayed both talent and execution in the difficult air of Rossini, to which the words beginning "Bright flattering rays" have been adapted. In the duet "Cruel, perche," with Signora Grisi, who possesses, in a promising degree, the vocal gift of her family, Mr. Parry could scarcely do himself justice, having at the same time to sit at the instrument for the purpose of accompanying. The second act commenced with Bellini's duet of "Deh! con te," by Ernesta Grisi and Miss Lucombe, in which both those young ladies were considerably out of tune—partly owing to the very soft accompaniment, and partly for want of due attention, and perhaps somewhat so much impetuosity in the fair vocalists.—The Italian trio was, by particular request, repeated, instead of the announced English ballad. In this effort of (if the term may be used) harmonic ventriloquism, Mr. Parry is unrivalled; it has the *vis comica* of caricature, combined most interestingly with the faculty of beautiful imitation, and the power of producing transitions at once rapid and striking. It was rapturously applauded, encored, and the repetition received with unabated plaudits. The song "Elena," from *La Donna del Lago*, served to display the rich voice and Italian training of Signora Grisi; and a new ballad of *Loer's*, "How sweet 'tis to return," was also calculated to exhibit Miss Lucombe's lofty compass of organ, and (for so young a person) uncommon neatness and facility of execution. But neither of these ladies have as yet acquired the finished elements of vocalization. And Miss Lucombe, in particular, is apt to brace the thoracic muscles at times to such a pitch as imparts a reediness of effect to her intonation, which cannot too soon be corrected. The performances of the celebrated instrumentalist, who constituted on this occasion the great attraction, were as follows:—"A Fantasia on Russian airs—an Andante in D flat—and Studies including an Improptu—his variations on the Preghiera di Mose in Egitto—and a Fantasia on subjects from the *Huguenots*.—All of them wonderful specimens of genius and skill; and greeted with the warmest applause. Thalberg is one of those rare performers that stand above criticism. Sounds flow from under his fingers like a mighty river. Every note bears the finest proportion to the figure it belongs to; every figure to its phrase; and every phrase to its period, &c. Whatever may be the difficulties or intricacies, he produces the purest tone, ranging from extreme delicacy to the utmost power, one cannot imagine a more perfect mechanism. His music might perhaps be called orchestral dramatic, well calculated to astonish a mixed audience, but the real lover of music may perhaps exclaim with a French philosopher, "*Fantasia que me vena tu?*" and wish for a well written concerto or sonata; that most perfect and legitimate form for developing musical ideas, wherein the master-mind of a Haydn, a Hummel, a Mozart, a Weber, a Kuhlman, a Beethoven, and many others have given us their ever new and varied inspirations. A prelude-like page or two, a popular tune, sentimentalised on the top of the piano; well *thumbed* in the middle of the piano, with some tinsel above and underneath it; a variation for right, left, or both hands; then a rhapsodical strain serving as a bridge to carry us across the water, to another tune, which gives us a second dose of sentimental, well-*thumbed*, tinsel, *varié*; that makes our hands and throats itch for a roaring applause of the wonderful mechanical exploit. *Voilà la Fantasia*—!! How does it happen that people are content to have the concert-room so frequently converted into a sort of arena of musical horsemanship and rope-

dancing; is it their complaisance or their ignorance? A question one might be inclined to put to the dictators and leaders of the public, and private musical taste, and the squirearchy of music-masters. It is most important that noble means should be employed to noble ends, and one ought to remember that the state and application of the fine arts are an index not merely of civilization, but even of morals.

MISCELLANEOUS.

THALBERG will give two concerts at Plymouth next week, after which he will give concerts at Totnes, Torquay, Teignmouth, Exeter, Taunton, Bridport, Weymouth, Dorchester, and Blandford. On Thursday the 19th he will give a concert at Blackheath, and on the following days, at Brighton and Worthing.

THE BELFAST ORGAN.—On Monday evening, a numerous audience, consisting of Professors and *dilettanti*, among whom we recognised Moscheles, Vincent Novello, Salaman, &c., assembled at the factory of Messrs. Gray and Son, to hear the inimitable Adams exhibit a large organ just completed by these builders for St. Patrick's Roman Catholic Chapel, Belfast. Mr. Adams, besides several extemporaneous pieces, performed the choruses, "When his loud voice," "The Horse and his Rider," an overture for the organ of his own composition, recently published; "Ah Perdona," the overture to *Zauberflöte*, and his "Turkish March," &c., &c.; and in the different pieces displayed most fully the power and effects of a first-rate instrument. We certainly never heard him play finer, and we trust his unrivalled powers will long remain undiminished. The instrument is much larger than the one recently built at the same manufactory, for Charleston, and is highly creditable to the skill of Messrs. Gray and Son, who, for mechanical improvements in the organ, are most certainly unrivalled. The pedal pipes *told* finely, particularly in the grand chorus, "The Horse and his Rider," a piece well calculated to prove their rapid articulation, a defect in most organs, and most difficult of attainment by organ builders generally; the swell with its ten stops was magnificent. We heard it mentioned that Mr. Adams was likely to be engaged for the opening at Belfast; if so, our Irish friends may indeed anticipate a treat. The exterior is a bold Gothic design: the cost of the whole is, we were informed, 750 guineas. This instrument decidedly takes the lead of the many large organs that have been exhibited in London this year, although those for Christchurch Cheltenham, and Armagh Cathedral, are among the number.

FOUNDLING HOSPITAL.—An election will take place shortly to fill up the situation in the choir, lately occupied by Miss Dolby. A correspondent suggests very properly, "that merit win the day, and not *favour*, which has so often triumphed at these elections."

PROMENADE CONCERTS. The overtures to *Der Freischütz* and *The Midsummer Night's Dream*, are now being performed at these popular entertainments.

MRS. ALFRED SHAW made a most successful *débüt* on the 18th ult., at La Scala, Milan. The opera was *Oberto conte de San Bonifazio*, by a young composer named Verdi. There is nothing very striking in the first act, but the opening of the second consists of a beautiful air which was sung by the *débutante*, who was greeted with the most enthusiastic applause, and had to sing it four times. Mrs. Shaw is engaged for the Carnival, and will appear in a new opera composed expressly for her by Mezocarti, the master of the Conservatorio.

ELISIR D'AMORE.—Donizetti's opera, *l'Elisir d'Amore*, was composed under singular circumstances. Being at Milan, at the end of the season of 1834, which from various reasons had proved a very disastrous one, the Director of the Scala entreated Donizetti to *improvise* an opera to save him from ruin. He consented, and it was agreed upon, that the poet, who was to furnish the verses, and the composer, were to be shut up in a room, and that no one was to have access to them till the work was completed, and they were to give it over to the actors, musicians, and copyists piece by piece, so that it might be learned, and no delay be occasioned. The opera was composed, learnt, and played in twenty days, and met with the greatest success. The same thing happened to Rossini with one of his best operas, which proves that necessity is the *tenth* muse.

TO CORRESPONDENTS.

We have received several letters, inviting us to close the "Mozart Controversy," and propose doing so after the next number. We shall be glad to hear again from "Indicator," if he will confine his fall to the writers who have figured in it, and attack their arguments rather than their persons. We can assure him that he is quite at fault in his guesses.

A LIST OF

CRAMER AND CO.'S

COMPLETE EDITION OF STANDARD

ITALIAN, GERMAN, FRENCH, AND ENGLISH
OPERAS,

CAREFULLY ADAPTED FROM THE FULL SCORE

FOR

THE PIANOFORTE,

BY

ALFRED DEVAUX,

PROFESSOR OF HARMONY AND COMPOSITION AT THE ROYAL ACADEMY.

PRICE SIX SHILLINGS EACH OPERA,

OR

ONE GUINEA EACH VOLUME, OR TWENTY-FOUR SHILLINGS ON LARGE PAPER.

VOL. I.

- No. 1. Don Juan *Mozart.*
 2. Fidelio *Beethoven.*
 3. La Gazza Ladra *Rossini.*
 4. Oberon *Weber.*

VOL. II.

- No. 5. L'Elisir d'Amour *Donizetti.*
 6. Figaro *Mozart.*
 7. Il Barbiere *Rossini.*
 8. Siege of Rochelle *Balfe.*

VOL. III.

- No. 9. Freyschutz *Weber.*
 10. Anna Bolena *Donizetti.*
 11. Il Pirata *Bellini.*
 12. La Dame Blanche *Boieldieu.*

VOL. IV.

- No. 13. Norma *Bellini.*
 14. Il Tancredi *Rossini.*
 15. Euryanthe *Weber.*
 16. La Clemenza di Tito *Mozart.*

VOL. V.

- No. 17. Semiramide *Rossini.*
 18. Il Crociato *Meyerbeer.*
 19. Faust *Spohr.*
 20. Zauberkolte *Mozart.*

VOL. VI.

- No. 21. Farinelli *Barnett.*
 22. Othello *Rossini.*
 23. The Gipsy's Warning *Benedict.*
 24. Così Fan Tutte *Mozart.*

ALSO

THE FOLLOWING OPERAS COMPLETE, WITH THE WORDS,

EDITED BY

ALFRED DEVAUX.

- | | <i>s.</i> | <i>d.</i> | | <i>s.</i> | <i>d.</i> |
|--------------------------------------|-----------|-----------|--|-----------|-----------|
| No. 1. L'Elisir (<i>Donizetti</i>) | 12 | 6 | No. 5. Norma (<i>Bellini</i>) | 15 | 0 |
| 2. Oberon (<i>Weber</i>) | 15 | 0 | 6. The Gipsy's Warning (<i>Benedict</i>) | 15 | 0 |
| 3. Semiramide (<i>Rossini</i>) | 15 | 6 | 7. Freyschutz (<i>Weber</i>) | 15 | 0 |
| 4. Falstaff (<i>Balfe</i>) | 15 | 6 | 8. Farinelli (<i>Barnett</i>) | 15 | 0 |

HER MAJESTY AND PRINCE ALBERT.

In a few days will be published,

"ROSE D'AMOUR," a Set of Brilliant Quadrilles, with a Portrait of Her Most Gracious Majesty, dedicated to H. S. H. The Prince Albert, by C. W. GLOVER..... 3 0

"ROSE D'AMOUR," a Set of Brilliant Waltzes, with a Portrait of Prince Albert, dedicated to Her Majesty the Queen, by J. WILCOX... 3 0

The above-named Quadrilles and Waltzes are composed in honour of the approaching nuptials of the illustrious personages to whom they are dedicated. The compositions will be found equal in beauty to the most celebrated Works of Musard, Strauss, and Lanner, while the Portraits by which the title-pages are adorned, surpass all that has ever been attempted by artists in lithography.

Proofs of the Portraits may be had of the Publishers at five shillings each.

JEFFERYS and Co., 31, Frith Street, Soho.

P..... ALBERT'S princely Ballad, **"BRIGHT STAR OF LIGHT AND LOVE,"** has become the fashionable chit-chat in the exclusive circles. A courier was dispatched to the talented Mr. LEE, who was commanded to set music to the inspired poetry of P..... ALBERT. The composer deliberated a few moments, and in twenty minutes produced, to the astonishment and delight of his exalted patrons, a masterpiece of Art and Genius. It is confidently rumoured that the musician will be honoured with knighthood in April next.

Agents appointed and gazetted by the principal Publisher, Soho Square; to ensure early impressions of the splendid and noble Portrait, worth a crown, given with the Song, price 2s.

NEW VOCAL MUSIC.—

Composed by Clement White, and published at C. Nicholson's Flute Manufactory, 13, Hanway Street, Oxford Street, London, by Thomas Prowse.

Come, come with Me, by L. H. Cove, Esq....	s. d.
She threw back the clustering ringlets of jet ditto.....	2 0
Young Love in a frolicsome humour one day, ditto.....	2 0
The beautiful Maid of the dale, by Desmond Ryan, Esq.....	2 0
Old Friends, ditto.....	2 0
How dear to me my native vale, by Miss F. Byron.....	2 0
Also, just published, E. J. Loder's Pianoforte Instruction Book.....	6 0

DANCING TAUGHT in the most

fashionable style by Mr. WILLIS, 41, Brewer-street, Golden-square. Private lessons at all hours to Ladies and Gentlemen of all ages wishing privacy and expedition. An evening academy on Mondays and Fridays. A juvenile academy on Wednesdays and Saturdays. A card of terms may be had on application at the rooms. The rooms may be engaged by private parties.

NEW POPULAR SONGS.

When the dew is on the grass A. Lee.
Thou wilt go and forget me Ditto.
The Daughters of my Sunny Italy Ditto.
The Pope he leads a happy life Dr. Lever.
The Water Drinker A. Fry.
They tell me she's no longer fair Luigen.

London: ALFRED SHADE, Soho Square, and H. SHADE, Dublin, of whom may be had, Second Edition of Phipps' Instruction for the Piano-Forte, price 6s., equal to any book at 18s. 6d.

Also, just published,

"THERE'S MUSIC IN THY VOICE," a New Ballad, by EDWIN RANSFORD.

NEW SONGS.

"OLD KING COLE," his Life and Death, a New Version, by W. Hanmerman, with descriptive Lithograph, by Andrew Croquil. Price 2s.

"Yes, I own, that I should like a Lover," written by A. Phrè, the music by J. H. Tully, sung by Madame Vestris, in "The Rape of the Lock." Price 2s.

"I wish he would decide," by J. E. Carpenter, the music by J. Harroway. Price 2s.

"The Mansion-house Ball," J. Blewitt, 2s.

"I never have mentioned his name," written by — Grattan, Esq., the music by Clement White, of the Theatre Royal Drury Lane.

Published at C. NICHOLSON'S, Flute Manufactory, 13, Hanway Street, by T. PROWSE.

"IN JEWRY IS GOD KNOWN,"

Anthem; composed by Dr. J. Clarke Whitfield; newly arranged by J. B. Sale. Price 3s.

"Slumber-Glee," four voices, composed and dedicated to W. Knyvett, Esq., by J. Lodge Ellerton, Esq. Price 2s.

"Parting Words" (canzonet), by J. Lodge Ellerton, Esq. Price 2s. 6d.

"The flower that smiles to-day" (song), by J. Lodge Ellerton, Esq. Price 2s.

"I'll shed no Tears for thee—no, Tears would but spoil my Eyes" (song), written by T. H. Bayley, Esq. Price 2s.

In the press,

"KING'S SERVICE IN C," arranged by J. B. Sale, &c. &c.

Published by C. LONSDALE (late Birchall and Co.), Musical Circulating Library, 26, Old Bond Street.

HENRY HOOPER, 13, Pall Mall, East, where all communications for the Editor, Works for Review, and Advertisements are received.—R. GROOMBRIDGE, Panyer Alley, Paternoster Row.—G. BERGER, Holwell Street, Strand, and the following Agents:—

CHAPPELL, Bond Street.
DALMAINE, and Co., Soho Square.
DUFF and HODGSON, Oxford Street.
GEORGE and WANDY, Fleet Street.
J. KEEGAN, Burlington Arcade.
MANN, Cornhill.
BETTS, Threadneedle Street.

CRANER, ADDISON, & BEALE, 201, Regent St.
JOHANNING, 122, Great Portland Street.
MILLS, Bond Street.
OLLIVIER, Bond Street.
Z. T. PURDAY, High Holborn.
SHADE, Soho Square.
JOHN LEE, 440, West Strand.

London: Printed by JOHN LEIGHTON, at his Printing-office, 11, Johnson's Court, Fleet Street, Dec. 5th, 1839.